

# EDDIE FLOYD

## CHRONICLE GREATEST HITS

**KNOCK ON WOOD**

**I'VE NEVER FOUND A GIRL**

(TO LOVE ME LIKE YOU DO)

**BRING IT ON HOME TO ME**

**WHY IS THE WINE SWEETER**

(ON THE OTHER SIDE)

**BLOOD IS THICKER THAN WATER**

AND MORE...

- 1 KNOCK ON WOOD 3:07
- 2 RAISE YOUR HAND 2:20
- 3 LOVE IS A DOGGONE GOOD THING 2:24
- 4 ON A SATURDAY NIGHT 2:46
- 5 I'VE NEVER FOUND A GIRL (TO LOVE ME LIKE YOU DO) 2:40
- 6 BRING IT ON HOME TO ME 2:30
- 7 I'VE GOT TO HAVE YOUR LOVE 2:48
- 8 DON'T TELL YOUR MAMA 3:55
- 9 WHY IS THE WINE SWEETER (ON THE OTHER SIDE) 2:28
- 10 CALIFORNIA GIRL 3:41
- 11 MY GIRL 3:21
- 12 THE BEST YEARS OF MY LIFE 3:08
- 13 BLOOD IS THICKER THAN WATER 2:41
- 14 YUM YUM YUM (I WANT SOME) 2:49
- 15 CHECK ME OUT 3:38
- 16 SOUL STREET 3:24

EDDIE FLOYD—vocals

TOTAL TIME 48:00

AAD

COMPACT  
disc  
DIGITAL AUDIO



STEREO

Selections #1-7 produced by Steve Cropper; #8 produced by Steve Cropper and Booker T. Jones; #9-10 produced by Eddie Floyd, Booker T. Jones, Al Bell, Tom Nixon; #11-14 produced by Steve Cropper and Eddie Floyd; #15 produced by Eddie Floyd and Dale Warren; #16 produced by Eddie Floyd.

Selections #1-4 previously released in Eddie Floyd/*Rare Stamps* (STS-2011).

Selections #5-16 previously released in Eddie Floyd/*Chronicle: His Greatest Stax Hits* (STX-4122).

Digital remastering, 1990—Joe Tarantino (Fantasy Studios, Berkeley)

Stax Records  
Tenth and Parker  
Berkeley, CA 94710  
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Total time has been rounded off to the nearest minute.



1. **KNOCK ON WOOD** 3:07  
(Floyd-Cropper)  
Produced and arranged by  
STEVE CROPPER
2. **RAISE YOUR HAND** 2:20  
(Floyd-Cropper-Isbell)  
Produced and arranged by  
STEVE CROPPER
3. **LOVE IS A DOGGONE GOOD  
THING** 2:24  
(Floyd-Cropper)  
Produced and arranged by  
STEVE CROPPER
4. **ON A SATURDAY NIGHT** 2:46  
(Floyd-Cropper)  
Produced and arranged by  
STEVE CROPPER
5. **I'VE NEVER FOUND A GIRL (TO  
LOVE ME LIKE YOU DO)** 2:40  
(Floyd-Jones-Isbell)  
Produced by  
STEVE CROPPER
6. **BRING IT ON HOME TO ME** 2:30  
(Sam Cooke) Kags Music-BMI  
Produced by STEVE CROPPER
7. **I'VE GOT TO HAVE YOUR  
LOVE** 2:48  
(Cropper-Floyd)  
Produced by STEVE CROPPER
8. **DON'T TELL YOUR MAMA** 3:55  
(Floyd-Jones)  
Produced by STEVE CROPPER and  
BOOKER T. JONES
9. **WHY IS THE WINE SWEETER  
(ON THE OTHER SIDE)** 2:28  
(Floyd-Jones)  
Produced by EDDIE FLOYD,  
BOOKER T. JONES, AL BELL, and  
TOM NIXON
10. **CALIFORNIA GIRL** 3:41  
(Jones-Floyd)  
Produced by EDDIE FLOYD,  
BOOKER T. JONES,  
AL BELL, and TOM NIXON
11. **MY GIRL** 3:21  
(Robinson-White) Jobete Music-ASCAP  
Produced by STEVE CROPPER and  
EDDIE FLOYD
12. **THE BEST YEARS OF MY LIFE** 3:08  
(Cropper-Floyd)  
Produced by STEVE CROPPER and  
EDDIE FLOYD
13. **BLOOD IS THICKER THAN  
WATER** 2:41  
(Cropper-Floyd-Rice)  
Produced by STEVE CROPPER and  
EDDIE FLOYD
14. **YUM YUM YUM (I WANT SOME)** 2:49  
(Floyd-Rice)  
Produced by STEVE CROPPER and  
EDDIE FLOYD
15. **CHECK ME OUT** 3:38  
(Eddie Floyd)  
Produced by EDDIE FLOYD and  
DALE WARREN

16. **SOUL STREET** 3:24  
(Floyd-Smith)  
Produced by EDDIE FLOYD

All selections published by Almo-Irving Music-BMI,  
except as indicated.

EDDIE FLOYD—vocals

Selections #1-4 previously released in  
*Eddie Floyd/Rare Stamps* (STS-2011).

Selections #5-16 previously released in  
*Eddie Floyd/Chronicle: His Greatest Stax Hits*  
(STX-4122).

Engineer—Ron Capone (“Knock on Wood,”  
“Raise Your Hand,” “Love Is a Doggone Good  
Thing,” “On a Saturday Night”)

Digital remastering, 1990—Joe Tarantino  
(Fantasy Studios, Berkeley)

Art direction—Phil Carroll  
Photography—William Eastabrook

Stax Records  
Tenth and Parker  
Berkeley, CA 94710  
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Singer-songwriter Eddie Floyd is best remembered for his 1966 smash, "Knock on Wood," a No. 1 soul chart hit. Co-written with Stax guitarist-producer Steve Cropper, the hard-punching number has been one of the most durable and frequently covered tunes of the Sixties. Like "Respect," "Tell Mama," and "Soul Man," it has come to epitomize what sock-it-to-me Southern soul music was all about.

The Montgomery, Alabama-born vocalist has been making records now for 34 years, but it was during the nine years he spent in Memphis as an indispensable member of the Stax/Volt crew that he enjoyed his most consistent string of successes, not only as a recording artist but as the composer of hits for such others as Wilson Pickett, Carla Thomas, and the Emotions. Nicknamed "Greentree" because of his 6'11" stature, Floyd scored 16 chart hits while at Stax, all of them now collected for the first time on this album. With the exceptions of his uptempo treatment of Sam Cooke's "Bring It on Home to Me" and a Southern soul interpretation of the Smokey Robinson-penned Temptations classic "My Girl," Floyd had a hand in writing them all.

Originally inspired by Cooke, Chuck Willis, and Johnny Ace, Floyd honed his singing and songwriting crafts as a member of the Falcons. The popular r&b vocal group was organized in 1955 by Floyd and Bob Manardo, who were then working together in a Detroit jewelry store. Between 1956 and 1962, the Falcons chocked up a dizzying discography of records for such labels as Lu Pine, Mercury, Silhouette, Kudo, Flick, Unart, Contra, Chess, Anna, United Artists, and Atlantic. Although Floyd frequently sang lead, other members were featured on the group's two major hits—Joe Stubbs (brother of the Four Tops' Levi Stubbs) on 1959's "You're So Fine" and Wilson Pickett on 1962's "I Found a Love."

While still a member of the Falcons, Floyd began cutting demos of his own songs for Robert West's Lu Pine Productions in Detroit, as well as recording his first sides as a solo artist. At one Lu Pine session, he was backed by a female vocal group called the Primettes, later to become the Supremes. Following the success of the Falcons' "I Found a Love," Pickett left for New York to record for Lloyd Price's Double L label, while Floyd moved to Washington, D.C., where he recorded three singles for the Safice label. A business partnership between Floyd, former Moonglow Chester Simmons, and influential disc jockey Al Bell (whose actual last name was Isbell), Safice derived its name from the three men's initials.

When Bell was hired in the fall of 1965 as Stax Records' first black executive, Floyd followed him to Memphis. "I was real keen to get with the company too," the singer told Black Music magazine a decade later. "Otis [Redding] was beginning to break real big. Sam and Dave were getting hot. So I went to Memphis and signed and I've never regretted it."

Floyd's first Stax release didn't fare especially well, but its title—"Things Get Better"—was prophetic. The follow-up, "Knock on Wood," with its unforgettable "it's like thunder, lightnin', the way you love me is frightnin'" refrain, sold at least two million copies and established Floyd, then 31 years old, as a star.

Although he never had another hit as big as "Knock on Wood," Floyd came close twice two

years later with "I've Never Found Another Girl" (a No. 2 soul chart hit) and "Bring It on Home to Me" (No. 4). Yet many of his lesser-known hits stand up artistically to the biggest ones. The long-unavailable "On a Saturday Night" (reissued here at last) is a driving, good-times shuffle on the order of Sam Cooke's "Havin' a Party" and features guitarist Steve Cropper at his brittle, bluesy best. And even as late as 1964's "Soul Street," when other Stax artists were falling under the spell of the Gamble-Huff-Bell Philadelphia sound and the grooves Willie Mitchell was creating right there in Memphis at Hi Records, Floyd was still sockin' it too 'em Stax-style.

Throughout his career at Stax, Floyd maintained a riveting rhythmic authority and a keen ear for wordplay. His best songs were usually collaborations with Cropper, who was also Otis Redding's partner-at-pen. Even after Cropper had resigned his staff position at Stax and quit Booker T. and the MGs, he continued to write and produce with Floyd at Stax.

It's no accident that Floyd's songs betray the dual influence of Cooke and Redding. "To me," he once explained, "they were really like one person. Their songs had a feeling, a special feeling, and the lyrics were simple. A lot of times, when I write, I think about them and how they would probably write certain lyrics or a melody."

Eddie Floyd continues to write and record, presently for former Stax labelmate William Bell's Wilbe Recording Corporation in Atlanta. Yet Floyd has never been able to recapture the magic of his Memphis years. His Stax sides, even those that didn't crack the Top 10, were so good they're still frightnin'.

—Lee Hildebrand



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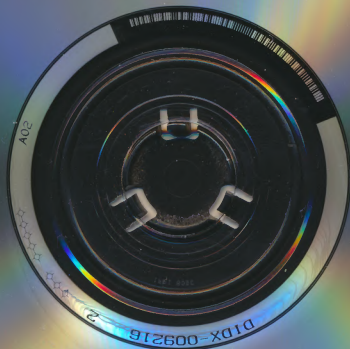


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# EDDIE FLOYD CHRONICLE: GREATEST HITS

1. KNOCK ON WOOD 3:07
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7. I'VE GOT TO HAVE YOUR LOVE 2:48



AA

COMPACT  
disc  
DIGITAL AUDIO

SCD-4122-2

DIDX 009216

8. DON'T TELL YOUR MAMA 3:55
9. WHY IS THE WINE SWEETER (ON THE OTHER SIDE) 2:28
10. CALIFORNIA GIRL 3:41
11. MY GIRL 3:21
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